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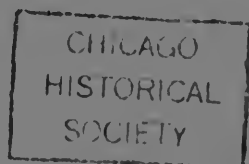
EXPOSE OF EXCEPTIONAL EXPRESSIONISM



CHICAGO LITERARY CLUB

February 28

1898





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CATALOGUE
OF
EXPRESSIONIST PICTURES

BY
MEMBERS OF THE
CHICAGO LITERARY CLUB

EXPOSED

IN THE CLUB ROOMS
MONDAY EVENING, FEBRUARY 28, 1898

AND NOT TO BE SPOKEN OF

ELSEWHERE

LEST THE
DIGNITY OF THE CLUB
BE DEROGATED



F 325A
C43C2
1896

I hereby certify that all the pictures described
in this catalogue are original works. There are
no replicas. All are for sale. For prices, apply
at the desk.

WALTER L. FISHER,
Chairman.

18120

DEACCESSIONED BY
CHICAGO HISTORICAL SOCIETY
PRINTED COLLECTIONS



A PRELIMINARY EXPRESSION.

That which is good, needs for the spiritually initiate no demonstration; albeit to the unilluminated soul it must per force be oft times a by-word and a cause of stumbling. This brief foreword, then, shall utter no note of apology, no sound of labored argument. The rather shall it seek, by discriminating analogy and subtile suggestion, to enhance the perfection of goodness, to heighten the charm of beauty, and to encourage the truly initiate to discern goodness and beauty hidden in that which to the unanointed eye is but commonplace and homely.

Already there have arisen those who have told the English people that poetry is inherent in the life of the peddler as well as of the prince, and that the turning of an ass' ears on the pivot of its skull may quite as well bespeak the sublime as does the rolling of the earth upon its axis and the spinning of the stars along their pathless paths. Sic Wordsworth over seas, and not less loudly this side of the ocean Whitman, "the good gray poet," with his tables of contents of towns, his catalogues of show windows and his worship of the unwashed body.

Already there has been heard a voice from the wilderness proclaiming the downfall of the "Crumbling Idols" of the old world literatures with their classic warriors, their medieval knights, their modern princelings and their outlandish garb. Shall we longer pretend to read Homer, to con Dante, to wade through Goethe, to enjoy Shakespeare? They are not of us or for us, cries this voice of the wilderness; their ways are not our ways, nor are their thoughts our thoughts; let us away with their epics and

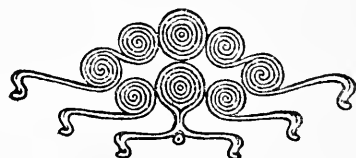
their tragedies, their tales and their romances; let us at length loudly forswear them—yea, and also their eternal imitators who concoct diluted classics, and who, when too empty even to concoct a 60th dilution, besiege us with unnumbered essays in criticism and helps toward the appreciation of the classics. Away with them all. Oblivion yawns for them, and because of them we also yawn. Sic Hamlin Garland—"our Ham," as Armour fondly calls him. Has not his voice once and for all told us that here in this new world we are to find our own subject-matter for literature? Not outworn myths, not fantastic romances, but themes from the life about us. That the "salt estranging sea" has freed us from the old world; and not merely this, but that the Alleghany Mountains have cut the west off from the east, that we of the middle west are to grow our own literature on our prairies, to find it in the cottages of our western towns, to discover it germinating in Chicago's streets, plethoric of plot and more prolific of incident than our lake is of bacteria. And the summation of this doctrine is that poetry is the idealization of the actual (*i. e.*, of the commonplace), and that literature is the offspring of the local. Wherein "our Ham" treads very close on the heels of Mr. Matthew Arnold, who said, "Literature is the criticism of life." But Ham would rather be switched than be told this, for, if there is one thing that he despises more than another, it is such second-hand and fossilized culture as is cherished at Rugby and Oxford.

Nor is it less true that sculpture and painting are proper media for the expression of the commonplace and the local. To the spiritually initiate the good is seen beneath the uncouth, and beauty coyly walks in homely garb. The new world hath her own charms awaiting only the anointed eye. Oh, most sapient Teufelsdröckh! Here or nowhere is our America, if we could but see! If Italy has her Tiber, has not Chicago also her perfumed river? If Rome has the ruins of her Colosseum, has not Chicago the fresher ruins of its own? If Athens has its crumbling Parthenon, has not Chicago its county building? If

Rome has its Appian Way lined with empty tombs, has not Chicago its Cottage Grove lined with empty flats? If the Romans had their aqueducts bestriding the land with mighty steps, have we not elevated roads straddling our streets with iron feet? If the Acropolis had its Temple of Vesta, emblem of modesty, nestling close to earth, has not State Street its Masonic Temple, emblem of nerve, frightening the skies? If the ghosts of unsung tragedies haunt the little morgue on the Seine, what tails have been silently packed away in those stock yards abattoirs? Doth not the picturesque lurk behind every hoarding? Do our streets not reek with beauty? But where is the apostle of local art? Following "our Ham," many voices have been raised, on farms and elsewhere, in the name of local letters, but hitherto there lacks an effective voice for the proclamation of this truth—that there are almost inexpressible, hitherto undepicted, beauties in our west as nature has made it, in our cities as we have made them, in ourselves as we are (and are bound to be.)

The C. L. C. is cognizant of the need. The C. L. C. has long been a pioneer in letters, in which field it has sturdily maintained that golden silence praised so loud and long by Carlyle. The C. L. C. further recognizes the essential unity of art; it well knows that the world's great, from Angelo to Hop. Smith, have builded domes or dams, writ sonnets or stories, drawn cartoons or drafts, painted frescoes or landscapes. It has seen the vision, knows the way, and will at any cost follow its nose. It is therefore in the pursuance of this plain duty to the plastic and pictorial arts that the C. L. C. to-night turns aside from literature and invites candid and serious contemplation of its first exhibition of native art. Its members have themselves wielded the brush, the crayon, the point, the pen, the chisel; they have assiduously sought beauty in back streets and up alleys, along the river and in the mart, and wherever the busy hum of humanity indicates that human destiny is in the making. For when human action and local color are lovingly portrayed, then, and then only, shall we have true art, a genuine expressionist art.

Even a casual observer will note a wide range of style, for the expressionist painter is not the slave of any technique or the mechanical product of petrified schools with withering formulæ. Everywhere the keen observer will note that the emphasis is to be placed on the choice of and the expression of the idea. Poetry has been defined as "truth fused by the fire of emotion"; so the plastic and pictorial arts may most fitly be defined as "the confusing of beauty by the fire of individual thought," and a work of art as "a spiritual theme that has been cast by the white heat of the artist's thought in a tangible, concrete form—a sort of visual-ideal red-hot." Studied in the light of these definitions and this foreword, the pictures placed on exhibition to-night will offer no difficulty to the aforesaid illumined soul.





CATALOGUE

Leake, Joseph Bloomfield

Born, Iowa, when very young. Studied in the famous school of Napoleon. Medal of Honor in 1850, for Extraordinary Precocity.

I. DESIGN FOR A CLUB EMBLEM.

"This superb design fills a long-felt want. Especially should it be commended to the pious consideration of the younger members of the Club, whose disposition to drag down the solemn traditions of our venerable past by ignoble and unseemly levity cannot be too strongly reprobated."

SLASON THOMPSON.

Fiske, George Foster

Born in the springtime. Studied at the Chicago Athletic Association, the Presbyterian Hospital, and on the Onwentsia Links. A promising Disciple of the School. Author of the well-known book, "The Everlasting Aye, the True Basis of Art."

2. AN OPERATION.

"This work can justly be classed with the masterpieces of modern realism. In it the painter portrays himself in the act of performing an entirely novel operation on the

eye-ball, viz.: Golfrotomy. The bulbus is exposed, the ingeniously constructed Golfotome is ready to do its bloody work. That the fearless surgeon will hole out is not to be doubted. He is indeed an ornament to his sex."

EDWIN JAMES GARDINER.

High, James Lambert

Pupil of Isaac Walton. Author of "The Landscape Lover's Handbook," also of "Critique on the Ars Poetica of Horace."

3. THE SEATS OF THE MIGHTY.

A DESIGN FOR A BOOK COVER.

"Doubtless no better index is afforded to the breadth and elevation of public taste in Chicago than the fact that a busy fisherman like James L. High should desert the breakwater at Fourteenth Street for a season and devote himself to the designing of book-covers. And with what signal success in this unexpected field! How charming the conceit! What fine disposition of the masses! How adequate the rendering! In my whole India pilgrimage I saw nothing more excellent, though I travelled fifty thousand miles and delivered forty-nine lectures."

JOHN HENRY BARROWS.

Jones, David Benton

Claims to have been a pupil of Carolus Duran, and to have been fond of Munich secessionists and Pschorrbrau.

4. PORTRAIT OF GEN. GEORGE W. SMITH.

(1863.)

"The artist has gotten down to his subject and has used his colors vividly; but we cannot furnish literary light and heat gratis, even for soldiers."

AZEL FARNSWORTH HATCH.

Dauchy, George Kellogg

5. PORTRAIT OF CAPTAIN ALEXANDER C. McCLURG.

(1862.)

“This picture shows great technical skill in the use of colors and proper subordination of details to the theme. The finely chiseled features portrayed compare well with those older heroes, the Dearborns.”

DANIEL GOODWIN.

Waterman, Arba Nelson

Pupil of Blackstone and Buddha. Also has travelled in Foreign Lands.

6. PORTRAIT OF HENRY V. FREEMAN.

(1863.)

“The artist shows a symptomatic diathesis, indicating a determination of the circulation to the capitibranchiates. This exposes a high order of genius.”

HENRY PAYSON MERRIMAN.

Locke, Clinton

Born,—well, no matter when. Studied,—well, no matter about that either, as it is doubtful. Professor of Biblical Anectodiana in the Western Theological Seminary, Prairie Avenue.

7. FIRST COMMUNION.

“This picture shows a fine intuition and delicate sympathy strangely at variance with the well known austere and ascetic character of the artist. The central foreground of the picture shows much taste and is touchingly depicted.”

WILLIAM WALLACE FENN.

MacVeagh, Franklin

Pupil of Tom Nast. Studied with Dexter Bros. and with the National Bill Board Advertising Co.

8. RIENZI, THE TRIBUNE OF THE PEOPLE.

A CARTOON.

"This is a vile piece of drawing or I am no anatomist; and the motive is as bad as the technique. I am short on the history of Rienzi; but I seem to remember in a vague way that he sold out the people or something of the sort. I can't, for the life of me, see why so capable a man as MacVeagh doesn't learn to draw people. By the everlasting gripe, I would, if I had as much sugar and molasses and leisure as he has; if he'll come to me I'll write him a prescription for it."

FRANK BILLINGS.

8½. "EASY LIES THE HEAD THAT WINS RENOWN."

"The chiaroscuro is wonderful, the figures stand forth from the gloom with rare luminosity, and the work is full of atmosphere. But I can't, for the life of me, see why MacVeagh doesn't choose a subject that has something to do with civil service or the municipal voters' league."

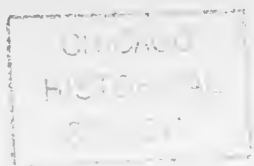
EDWIN BURRITT SMITH.

Freeman, Henry Varnum

Born in Gettysburg, Penn., July 16, 1839. Studied at West Point and Antietam. Elected President of the Expressionist League, 1897.

9. GLIMPSES OF OLD COLONY LIFE.

"Perhaps the Judge thinks that the incident so admirably depicted was so purely a colonial one that no reason is of necessity indicated for the infliction of the punishment. If so his historical accuracy is to be questioned,



for we have known even in our own early days (and this is corroborated by a reference to our father) that such a form of discipline had not become extinct. We think that the Judge would, however, have issued a writ of error, a habeas corpus, or at least a stay of proceedings, if the case had been more thoroughly and judicially investigated."

HENRY SHERMAN BOUTELL.

10. APPOLINARIS.

"The painting is fine ; that cannot be gainsaid. But the title given to it by the artist is most absurd. I shall never believe that Appolinaris had anything to do with it until I have some real proof."

JAMES L. HIGH.

Otis, Ephraim Allen

11. PORTRAIT OF GEORGE KELLOGG
DAUCHY.

(1863.)

"The background of this picture is superb, but somewhat too much cumbered with details. Especial notice should be taken of the delicate blue tints."

PLINY B. SMITH.

McClurg, Alexander Caldwell

Pupil of Detaille. Student at Fisher's Garden and the Columbian Museum. Easily the Foremost Military Painter of the North Side.

12. THE TAKING OF LUNGTUNG PEN.

"It has rarely been the case that men of great military experience have been likewise painters of military scenes. This happy combination is found but once on the North Side, and in the person of my distinguished fellow-citizen, Gen. McClurg. It is not strange that so brilliant an officer should have been captivated by so dashing an exploit as is

here depicted; but I fancy that an attraction even more subtle led to the selection of this scene. Scarcely in the entire Union armies was there another officer so immaculate in appearance as Gen. McClurg, and never, I believe, in all military history was a hazardous enterprise pushed to so triumphant a conclusion by so immaculate a band of soldiers—'ivry wan av thim,' as Private Mulvaney said, 'clad like Vanus herself.' It is not for me, a disciple of Steuben and of Blackstone, little skilled in the niceties of artistic rendering, to criticise this great painting on its technical side. But even to the inexpert its masterful quality is manifest. None but an artist of consummate imaginative quality could have conceived so perfectly an unvisited foreign scene. None but an artist with exceptional literary talent could have depicted so happily the town of Lungtungpen. The colors are as natural as Cabot's shingle stains; the water is unmistakable, and the Venus-like aspect of the soldiers is rendered with a touch worthy a Praxiteles or a Taft. I sincerely hope that some millionaire member of the C. L. C. will purchase this masterpiece and present it to the Club."

EPHRAIM A. OTIS.

Furness, William Eliot

Pupil of Shadrach and Meschack. Graduate student at Harvard Annex. First Medal at Steenth Annual Conclave of the Brotherhood of American Sign Painters.

13. PORTRAIT OF MAJ. GEORGE L. PADDOCK.

"I had to rub my hands with delight at this striking likeness; but really it is very fearsome in its heroic grandeur, and my suggestion is a sip of weak tea to brace your nerves before viewing this counterpart of the ferocious chieftain, whose fiery eye is one of the characteristic details of the product of the Furness in which the work was wrought. The horse on which the Major should be mounted escaped from the Paddock during the sitting, so

does not appear on the canvas. The violent colors of this artist are too exhausting for a long view, so I advise you to pass quickly to some restful theme like Washington's serene countenance."

THOMAS DENT.

Paddock, George Laban

14. PORTRAIT OF MAJOR WILLIAM ELIOT FURNESS.

"This is cute—very cute. A cocky young chap. The portrait is good, though the coloring is sombre. Taken as a whole it is a peach."

MARTIN D. HARDIN.

"A soldier true—in blue.

Does it appeal to you?

Why not?

Should those who risked their lives

And relatives of wives

Be e'er forgot."

ALEXANDER C. MCCLURG.

Pond, Allen Bartlit

Born in Ann Harbour. Lit out for Chicago when his legs grew long enough. LLL.D. (Long-legged Literary Dabster), Michigan.

15. ANCESTRAL RECOGNITION.

"It gives countenance to an un-American, and, therefore, highly reprehensible sentiment, but the colouring is a dream of delight."

EDGAR A. BANCROFT.

Barrows, John Henry

16. THE LIGHT OF ASIA.

"From the far East it comes serene and mystic, teaching the truth of beauty, and the beauty of truth. Our

Western artist caught the spiritual nature of the cultured ethical, as well as the color style of the Orient."

WILLIAM M. SALTER.

Greeley, Samuel Sewall

17. A SUN SURVEY.

"A splendid subject, typically Western and full of resonant colour. Not satisfied alone with a survey of earth, our artist reaches out to the great orb of the heavens and triangulates it to our complete aesthetic satisfaction, making it commensurate with the needs of our two million eager souls. What grand lines! The straight horizon and the endless curve which only a metric system could measure! It is, indeed, elemental! Art can go no further. Science in harmony with art or the marriage of the straight line with the curve finds its poetic realization in this truly touching canvas." FREDERICK GREELEY.

Fay, Charles Norman

Graduate of Vassar. Pupil of Lord Chesterfield. Frequent Honorable Mention by the world's fair. Highest Medal for Decorative Design at Exhibition of Chicago Woman's Club, 1898.

18. THE GENTLE HUNTER.

"What a vivifying sense of human range and possibility we feel when such an accomplished chevalier as Mr. Norman Fay turns aside from the conduct of great industrial enterprises and from the enticements of the beau monde, and in the fullness of his manhood sets his face toward art, in search of another, and this the highest, world to conquer. And of a truth he shall conquer. He has but to bend to the expressing of beauty the same deft touch with which he laid pipe and strung wires, and the victory is his. Behold, too, how wisely he chooses his

theme from the actual! What a fetching quality has this charming canvas! How beautiful the sight of this gentle Hunter going forth in the glow of his youth and in the gladness of the springtime! What manner of game seeks he? The mating birds are not afraid; the rabbits dance about in glee! How now! See I right? Oh, maid, beware! the gentle Hunter comes! I thought I was beyond all that; but, hang me, I've the confoundedest notion to set out to-morrow on a similar hunting!"

GEORGE H. HOLT.

Glessner, John Jacob

Fellow of Oshkosh Society of Fine Arts. Honorable Mention at Baraboo for "Ruth" and "Harvest Home."

19. PORTRAIT OF PRESIDENT HARPER.

"There is an elegance and grace about this portrait, which, taken together with the breadth of treatment shown, makes it a masterpiece. The intimation of the life work of the portraitee is so delicate and unobtrusive that it does not detract from the general effect by too great realism; and yet it is clearly suggested that money is the standard oil for the wheels of universities.

WALTER CRANSTON LARNED.

Taylor, Thomas, Jr.

Born in Madagascar, 1865. Pupil of Kamehameha the Second.

20. UTOPIA.

"The true meaning of Utopia is that state or condition which we all want, and how well the artist has indicated this want every man of us can testify. His delicacy of feeling, too, in leaving to each one's imagination (imagination is emblemized by the parasol) the exact condition de-

picted, is true art, whether it is better to be about to kiss, to be kissing or to have kissed once with such a cinch on the subject that you can kiss again, shows us the highest pictorial art well tempered by a divine philosophy."

MURRY NELSON, JR.

Rosenthal, Julius

Studied with the "Spread-Eagle Photo-Engraving Co.," and the "Terre Haute Chromo-Lithographic Pub. Co."

21. PORTRAIT OF EDWARD G. MASON IN HIS LIBRARY.

"I always suspected that Rosenthal had talent of some kind."

SELIM H. PEABODY.

"The legal acumen of the painter is shown in his apprehension of the fact that, in writing history, time is not of the essence of the contract."

GEORGE A. FOLLANSBEE.

"Mason ought to patent his double-automatic roller device."

JAMES H. PEIRCE.

Wait, James Joseph

Pupil of the Chicago Manual Training School (where his draughtsmanship in the upper registers was considered especially effective.)

22. MY BARQUE IS ON THE HIGH SEA.

"James J. was successfully raised in his father's studio, and is one of that notable family of heavy Waits who do everything on an immense scale—whose work is always high pitched. This canvas is no exception to the rule. There is in it a universality of sentiment and a soundness which appeals to the human passions, especially when it

steals upon one in the (otherwise) silent watches of the night. That dainty barque dancing so lightly and gracefully on the ethereal waves of sound—and yet tugging under restraint, presents the entire problem of human destiny, and makes one to wonder if ever he sausage meat for reflection in the work of any other artist. There might be unfolded the special tail which lies at the bottom of this special subject, but space forbids and you have your imaginations with you.”

HENRY H. BELFIELD.

Burnham, Daniel Hudson

Student of Greece and Rome. Chief of Construction, and Medal awarded, World's Columbian Exposition, Chicago, 1893. LL. D., Prince-yard; D. D., McCormick Semetery; Professor of Poetry, Artinstitute, Chicago; G. O. M. of Architecture, by general acclaim.

23. THE LOVERS; OR, SENTIMENT IN ARCHITECTURE.

“Into this composition has crept (for I believe the artist in this ‘builded better than he knew’) a delicious sentiment which may be described as the ‘very ecstasy of love.’ The representation of manly strength and independence and womanly grace and tenderness is exquisite beyond the power of words to express, and can be realized only in massive unrelenting iron and stone and yielding clay and iron, all fused in the artistic crucible of one who, sleeping or waking, has drunk in through the pores of his epidermis the poetry, the love, the light, the very essence of beauty, until his very essential being is in soak. Carping critics say this artist is not poetical, but I say that he is nothing if not poetical. *In hoc signo vincit.*”

JOSEPH L. SILSBEE.

24. A MIRAGE.

All hail, Father of the White City, another triumph crowns thy brow with laurels!

What breadth of effect—what knowledge of values—

subordination of self—restraint and true artistic modesty characterizes this, Mr. B.'s latest and best?

It is, as it were, a composite photograph, in color, revealing to the educated eye the best of the Patton, Montgomery Ward, Ellsworth, and other choice designs which are available (not being copyrighted). It is in the formal Italian style, relieved by a profusion of statuary designed with the chaste chisel of a Donatello, and colored with the brush of a Luccadella Robbia.

There is one pathetic feature about this design to be noted. Mr. Burnham has presented to the Lake Front the choicest specimens of the trees around Chicago that he has known, and with tears in his eyes has trimmed them to the shapes the plan demanded. He has also endowed the city with the cow seen in the foreground, which is the very one that has so long, to the joy of Evanston, browsed on his front lawn. What greater self-abnegation has the world seen!

LOUIS H. SULLIVAN.

“No longer seek in foreign climes
For nature's beauties, mountains, trees,
We have them here beyond all times,
By far more grand than over seas.
What waste of waters, ceaseless waves!
What towering peaks snow-capped—in black!
And when the stranger comes and raves,
We'll get all our assessments back.”

CHARLES NORMAN FAY.

25. SOME TREES AROUND CHICAGO.

(Photographs)

The Christmas Tree,
The Golf Tree,
The Boodle Tree.

“These beautiful photographs will not surprise those lovers of nature who are in the habit of exploring our lanes and by-ways. The first of the three was imported many

years ago and still continues to thrive and bear fruit annually. The second is a most hardy exotic, which flourishes excellently when grafted on native saplings. The third is indigenous to the soil, and such a rapid grower that it threatens to root out all other forms of vegetation within the city limits before many years are past.

N. B.—What I don't know about trees isn't worth knowing."

JOHN V. FARWELL, JR.

Wait, Horatio Loomis

Educated in Paris, where he was employed in divers capacities in the studios of eminent Marine Painters. Studied under Apollonaris Waters, R. A., where his style gained its sparkling and effervescent characteristics.

26. A NAVAL SCENE.

"The artist has aptly caught the rollicking, reeking power of the natural elements. He has breathed upon canvas the spirit of the deep. The belly in the sail shows to a nicety the direction and force of the wind. The keen, questioning glance of the eye at the foretop suggests even to those who do not habitually 'go down to the sea in ships,' the possibility of nautical dangers, the sunken reefs (in the sail) and the submerged rocks. This effort alone would entitle the artist to rank as one of the great three-masters of marine painting."

LORING W. MESSER.

Smith, Edwin Burritt

Pupil of Diogenes. Gold Medal, 1896, for portrait of Mr. Wm. J. Bryan. Libel Suit, 1898, for a study called Hinky Dink and the Bath House.

27. A PALPABLE HIT.

"The artist has depicted fine action, and the composition shows great dignity in treatment. The weakness of

the picture is in the subject rather than the execution. High art requires no tale to be told, and tilting at wind-mills is an old story." NORMAN WILLIAMS.

Johnson, Herrick

Pupil of David. Honorable Mention for his distilled water-colour. Author of brochure, "Actresses Whom I Have Saw."

28. MY IDOL.

"Positively entrancing; delicious in rendering; charming in color; a thing of beauty, instinct with life."

DANIEL L. SHOREY.

29. LIBRARY OF THE CHICAGO LIKERARY CLUB.

"This picture is a water color on the classic lines that Mr. Johnson so faithfully learned from his great French (not Hebrew) master. If any body likes this kind of picture, why, then, this is just the kind of picture he will like. But it is entirely foreign to the spirit of this exhibition, and I must protest against the implication which it is likely to convey to the outside public. I am sure that I have seen no such lay-out at the C. L. C. in the past two years."

ROBERT TODDY LINCOLN.

Pond, Irving Kane

Pupil of Angelo and Wrenn (now dead); has been known to speak well of the works of these gentlemen and of Ictinus (who also is dead). Eleve du Gymnase Y. M. C. A., where he received a black eye and other decorations at the January Salon, 1898.

30. AN ELIZABETH-ANN MANSHUN.

"This is the principal exposé of one of our most notorious painter-architects. While as a picture it may be a

work of art, as an architectural composition it is a flat failure. The fenestration is frivolous, and the massing mountainous. The pattern in the frieze is too warm in tone and besides it is misplaced. It would be more appropriate under a bay window or just above the underpinning. Manshun! why shun? Why not 'pity-then embrace?' That is the attitude of the public toward architecture—not pity, but embrace—swallow with relish any truck, however tasteless. Elizabeth-Ann! Wherein lies the appropriateness? Why not, rather, Yvette-Susanne? Pooh, Pooh, Pah!

CLARENCE A. BURLEY.

Stirling, William Robert

Born in Cork, Ireland, 1872. Pupil of Sir William Bessemer.

31. A. B. P. IN GOLF.

"Na siccan Sir Walter hae the Scott speered so mickle. In bukes he is and noo in golf. 'Tis a sonsie bairn ye hae anent ye. Hoot mon, Fore! Fore!"

THOMAS D. JONES.

Silsbee, Joseph Lyman

Educated at the Syracuse Kindergarten and Grammar Schools; later pupil of the Universal Lumber Co., and of the Edgewater College of Golf and Decorative Art.

32. SENTIMENT AND SOLIDITY.

A CARTOON.

"It is impossible to fathom the real significance of this production. In all my experience on the drainage canal I never saw such a drawing. I will willingly submit to a jury of my fellow-citizens that the floral emblem is stolen from the worthy Secretary of the C. L. C. in plain violation of the copyright laws. The lettering N. W. N. B. K. and the several words seem to form a cipher; and the money bags, the shadowy female and the two hearts are undoubtedly symbolical. It will be necessary to submit

the bordereau to a board of experts before attempting to explain it. But I fear that it is the mask of some deep villainy, having its origin, perhaps, in some diabolical Spanish plot. The fact that it purports to come from an architect serves rather to enhance my suspicions. Architects are, beyond peradventure, a very scaly lot."

GEORGE E. DAWSON.

Perkins, Herbert Farrington

Expelled from Sheffield Scientific School. Dishonorable Mention, Paris, 1890. Refused admission to Amsterdam and Havana.

33. FAMILY SECRETS.

"Exquisite, but premature and exaggerated."

RUDOLPH MATZ.

Scott, Frank Hamline

Student at Zuni Pueblo and Milwaukee. Pupil of Joseph Schlitz and Hiram Walker; shows also the influence of Anheuser-Busch and Glen Lyon.

34. DESIGN FOR A POSTER.

"Well now, isn't it a Buster!"

HORACE S. OAKLEY.

34½. A SNAKE DANCE.

"I know all about art; I'm what they call a conny-shure; and I tell you candidly that this is the greatest work exposed in Chicago since that Belgian collection was auctioned off over in Studebaker's building. George Holt and I saved that collection to the city. This Snake Dance is true expressionism; see the intensity of feeling depicted by so few lines; it has the gruesome power of that Russian, Veryshocking. The Munich symbolists are weird to a degree; but they aren't in it with Scott, or I'm no judge. If

this picture were to be put up at auction, I would buy it for the Union League Club bar room; I would 'pon my honor."

JOHN BARTON PAYNE.

Hutchinson, Charles Lawrence

Pupil of Pharaoh, Jr. Late of Karnac. Step-father of the Chicago Art Institute. Honorable Mention, Roma, 1894.

35. THE FATHER OF HIS COUNTRY.

"It is a relief to find a satisfactory picture of Washington without the hatchet, cherry-tree, or rear elevation of a horse; but the effect of the artist's Egyptian research is very apparent. Too much grave robbing among the tombs of the Pharaoh's has left its impression upon his technique."

MARTIN A. RYERSON.

Hyde, James Nevins

Student of Ecole de Medecine, Rue de l'Ecole de Medecine, Paris, France. Pupil of Henner, Bougereau and Skinner. Leather Medal expected at Exposition Internationale at Morocco in 1920.

36. APOLLO FLAYING MARSYAS.

"A work remarkable for vigor of handling and for well-balanced composition. We note the masterly treatment of detail for which Mr. Nevins Hyde is famous; and yet all details are carefully subordinated to the main theme. At first blush one is surprised at the choice of a mythological subject; but the scientific modernity of the treatment reconciles us; and moreover Mr. Nevins Hyde in his selection of subject has unconsciously illustrated two deep spiritual laws,—the unity of art and the subtle influence of heredity and kinship. The Nevinses stand for the highest conception of the ballad; and Mr. Nevins Hyde is drawn by occult sympathy to find in the contest of Apollo with Marsyas a prophecy of the ultimate destruc-

tion of the Chas. K. Harris school of ballad music. When it comes to technique and execution, Mr. Nevins Hyde is right up in G ; the precision of his attack is admirable ; he has produced in this work a symphonic poem in color worthy to rank with Tschackowsky's 1812. I think, however, that he ought to undertake something more essentially American—something, for instance, in the old dog Tray line.”

FREDERIC W. ROOT.

Aldis, Owen Franklin

Shows no signs of having been educated and no evidence of repentance.

37. A SKY SCRAPER.

“The treatment of the subject lacks originality. The monumental proportions are fairly preserved, but the pedestal is too large for the central figure. Its chief merit is its faithful representation of the artist in his favorite act of fooling.”

SLASON THOMPSON.

Fullerton, Charles William

38. PORTRAIT OF GENERAL LEAKE.

“The importance of the executive department in the last appeal known to mankind is well expressed in this determined countenance. Would that pure primaries and civil service reform had the support of such men.

JOHN H. HAMLINE.

Shortall, John George

Studied abstract art at an early age. Pupil of Howard. Author of “The Horse Heaven, a Homiletic.”

39. THE GIRL I LEFT BEHIND ME.

“This requires an explanation.”

CYRUS H. MCCORMICK.

40. AN APPARITION.

"No such delicacy of touch in rendering the beauty and appealing helplessness of infancy could be expected of the artist from any former example of his work. He would rather be expected to treat this subject in severe style."

IRVING KANE POND.

Jackson, Huntington Whistler

Born at Red Bank, Dak. Studied in Pullman Paint Shop. Favorite pupil of R. J. Gunning (the inventor of the system). Medal of Honor at Stock Yards for daring use of pigments.

41. GETTYSBURG.

"The chief difficulty in painting battle pictures is to combine the detail necessary to excite individual interest with a broad enough view to convey a general idea of the field of conflict. Colonel Jackson is to be congratulated upon getting all that there was of Gettysburg upon his canvas. There is something in the bearing of the chief figure of this picture which reminds me of the one bestrode by my great namesake."

FRANK H. SCOTT.

Lathrop, Bryan, of Graceland, Esq., Gent.

42. DESIGN FOR A HEAD STONE.

"My friend Lathrop is a globe-trotter of the first magnitude. What he can't tell you about Japanese women isn't worth knowing. It's a queer fad, though—this fad he has of designing tombstones for his friends. But he's a good one at it, and his designs go right along with the Taj-Mahal every time. There is always such an intrinsic fitness about his designs that even Fred Hild can usually tell what he is aiming at. My brother owns a Venetian palace, and I'm naturally a good judge of design—sort of caught it like malaria—and I think this one is a daisy. By the way, the other day I asked Frank Head how he

justified his historico-literary fabrications, and he only laughed and sang this stanza :

“ It doesn’t matter what you do,
If your art is true;
And my art is true to Poll.”

OWEN F. ALDIS.

Starr, Merritt

Pupil of Diaz and Vonnoh. Shows some traits of the Fitzsimons-Corbett school. Award of Merritt on his first appearance. Frequent subsequent mention, complimentary and otherwise (mostly otherwise).

43. AN IDYL OF THE FIELDS.

“ This picture appeals to me strangely; it makes me think of Lake Geneva, of the homely joys of rural life, of the lowing herds, and of the milkmaids. I never saw ‘idle’ spelled that way before; but every one knows that cows and pigs are idle beasts. I never made much money in cows, but I know cow color when I see it; and th s color scheme is all right; it shows that this young man is in the very forefront of the luminist school, a real advance agent of the spectrum bill-poster school of art. I am told that the personality of the artist is somewhat marred by a vanity that is shriller than Whistler’s; but one can pardon vanity to Merritt, and I’m going to help this young chap along—the fact is, if I can find the cow he copied that picture from, I’m going to buy it—the cow, I mean, not the picture. I believe in fostering the arts.”

NATHANIEL K. FAIRBANK.

43½. DESIGN FOR BOOK PLATE AND SEAL FOR THE C. L. C.

“ They say an honest confession is good for the soul. Well, then, bless my soul, but I don’t see any Merritt in this design. It might do for branding Pribilof seals, but I can’t imagine any one using it for a book plate.”

GEORGE R. PECK.

Payne, William Morton

Pupil of Sappho and Rossetti. Student of Newspaper Slang. Medal of Honor at the International Exhibition of Caricatures, Stockholm, 1896.

44. THE DIAL.

"A grand and lofty portrait, gothic in its simplicity and elevation of motif, and with a face so lucid in its expression that he who runs may read (\$2 per annum in advance). Its benignity seems to say, but with no suggestion of real pain, 'Tick dollar owe! Tick (two) dollar owe!' 'with true editorial solicitude.' The artist is to be congratulated on having so timely a subject and upon the objective manner in which he has encased it. (See Rolston for estimates)."

WILLIAM S. OPPENHEIM.

Lloyd, Henry Demorest

A widely cultivated artist, who learned the distinction between truth and falsehood in the Tribune office, mastered the science of statistics with the Standard Oil Co., and pursued the study of cosmology at the Yerkes observatory; honorable member of the Ancient Order of Dilatory Hod Carriers; associate member of the Amalgamated Federation of Labor Shirkers; sometime pupil of Carl Marx, and himself the author of numerous oft-quoted remarks.

For example: "All is not gold that glitters." "The laborer is worthy of his beer." "Bottled evolution develops latent heat and results in revolution." "Art should be the hand-maid of humanity." "Environment moulds man, but men may mould environment, and by stealing a march get the better of fate—Q. E. D.", etc., etc., etc.

45. THE WORLD AS I SEE IT.

"It is a surprise to me that the kunst-bild fest committee did not hang the painter instead of the painting. Every freeborn American child, educated in the noble common schools that we so generously provide for the children of our fellow-citizens, knows that the world looks no more like that than it does like a — — — like a — —

— — like a toadstool. I must acknowledge that the discontented sullen expression on the mechanic's face is quite realistic ; such people never think of being thankful that the attraction of gravitation keeps them from falling off entirely and getting their just deserts. If this is the 'beauty of local color' that Hutchinson talks about, I prefer Bougereau. This rubbish about the poetry of the commonplace and the tragedy of the actual is distinctly anarchistic and socialistic in its tendency and ought to be suppressed."

ALBERT A. SPRAGUE.

Blatchford, Eliphalet W.

Sometime student of the Ecole de Beaux Arts de West Side.
Author of "The World's Three Great Libraries," etc.

46. SUGGESTION FOR A LIBRARY BUILDING.

"This daring 'projet' fills me with astonishment and admiration. How simple, how courageous, how fitting, how inevitable! And yet it should have been foreseen that the great modern commercial communities would discover a wholly new type of library building in harmony with the environment and the communal life. And what motive so appropriate as that of a shot-tower—according as it does with the necessity for the economy of land, and with the industrial idea and with the sky-scraping idea! We have herein merely the full evolution of the stack motive developed naturally and in perfect harmony with local conditions. This building expresses in tangible form the essential principles of the new art."

CLEMENT W. ANDREWS.

Brown, Edward Osgood

Graduate of the "School of Experience." Pupil of Blackstone and Henry George. Diploma at North Side Turner Hall. Honorable Mention at Hull House.

47. SINGLE TAX—A VISION.

"Heretofore my friend Brown has only done still-life subjects—cabbages, chestnuts, and the like ; now, feeling the pulse of the market, he has joined the ranks of the aggressive group who seek to depict life in its more vital phases. In this "Vision" he has at a single bound reached the acme of pictorial art—namely, the portrayal of a repose implicit with the prophecy of immediate action. The doctrine that art should suggest more than it tells, cannot possibly be carried to a higher degree of perfection. It makes it perfectly clear that, when Brown gets the single-tax theory squarely under the public notice, the issue cannot longer be avoided. I strongly hope that the crisis may be avoided until I have a chance to protect my interests ; just now I am exceeding busy puncturing the civil service regulations and patching the currency system."

LYMAN J. GAGE.

Dent, Thomas

Pupil of Ulysses S. Grant. Also studied under Joseph Hooker and Rufus Choate.

48. TRIAL BY WAGER OF BATTLE.

"It is impressive to see how the humanities struggle for mastery in this incomparable picture. The grace of movement suggested is equaled only by the artist's delicacy in coloring. It is a pleasure to see such work.

ADOLPHUS C. BARTLETT.

Nelson, Murry

Born on a farm in New Jersey. Pupil of Horace Greeley.

49. HARVEST IN CHICAGO.

"This is the kind of picture I like. It really means something."

CHAS. H. HULBURD.

"This delicate bit of genre chiaroscuro, by Mr. Murry Nelson, is one of the gems of this exhibition. It is intensely impressionistic in conception and at the same time sternly realistic in execution. The aerial perspective is boldly treated, although as a whole the composition is somewhat lacking in action. Mr. Nelson is probably the finest exponent of the Indiana avenue school, which has produced so many works of sterling merit. He will perhaps be best remembered for his historical work of some years ago, entitled, "Squeezing the Shorts."

"Mr. Nelson is sometimes a trifle too sentimental and imaginative in his work, but this is probably the effect of the school with which he associates himself. It is impossible to escape this tendency with such tender, aspiring souls as N. K. Fairbank and Norman Williams.

CHARLES D. HAMILL.

Green, Oliver Bourne

Professor of Music and Drawing in the Calliope Academy, Cook County. The great number of his sails reputed to be due to the artistic quality of his work as well as to his pull with the ship owners.

49½. SPRING LANDSCAPE.

"This canvas, *meo judice*, is absolutely stale, flat and unprofitable. The green is not the real Paris green, but a sort of bastard mixture of Chicago river water and verdigris. O. B., your drawing may be all right, but hang your music and your color."

CHAS. S. HOLT.

49⅔. MARINE.

"This genial artist has long stood in the front rank of our local marine painters, and keeps a warm place in the public heart. The picture which Mr. Green sends is not one of his best, as it is certainly somewhat lacking in spirit, although it is painted intelligently and with a certain

vigor. He knows his river as few painters do, and his treatment of the flesh tints in the water is admirable; it might almost be said that he had realized the painting of odors.

"The treatment of tugs and mudscows is perhaps a trifle too severely realistic. There is, however, plenty of atmosphere of a certain sort in the picture; indeed, it is difficult to avoid this in paintings of this locality.

"Mr. Green will always be remembered for his delightful studies in tug-whistles and smoke."

EDWARD G. MASON.

Farr, Marvin Andrus

Pupil of Euclid. Member of Humboldt Park Academy of Design and the Real Estate Board. Honorable Mention on many vacant lots.

51. COUNTRY LIFE.

Scene in Sec. 32, Town 47 N., Range 13 West.

"Very promising."

DAVID B. LYMAN.

McPherson, Simon John

Pupil of Calvin. Studied also under Shakespeare and Ibsen.

52. THE PROMISED LAND.

"A glorious conception. Here is my dream of the future completely realized. Art can go no further; poetry is not equal to the expression of such fervent passion; paint alone, in the hands of a great master, can adequately portray our visions of the world to come."

EMIL G. HIRSCH.

Holt, George Hardwood

Born in the Backwoods once upon a time. Pupil of Sawyer.
Also studied under Von Schlaussenheimer.

53. OUR PERMANENT SECRETARY.

"This speaks for itself."

CHARLES G. FULLER.

"In all my large experience I never surveyed such a wretched attempt at portraiture; I could do a better job on a fence with a transit. I should think that this sort of painting would properly take rank just about ten thousand miles below city datum. But then who could do justice to Gookin? Perhaps I may, when I have surveyed my title clear to the heavenly hill of art."

SAMUEL S. GREELEY.

Sullivan, Louis Henry

Born in Benares, September 3, 1356. Reincarnated in Boston three centuries later. Pupil of the Ecole de Bozar, Paree. Later studied under himself.

54. DESIGN FOR CHAIR.

"This is Dr. Sullivan's latest work. It might be well named the Apotheosis of L. H. S. To design a chair for time! What well deserved luck! And what perfect harmony with its surroundings is exhibited in its pure and chaste design. Well may Fame deserve a rest. But the eager multitude still clamor for more, and, as you may note, there are more to be had. He simply throws them off. N. B.—The costume that Mr. S. wears on this occasion is that which he has designed for his semi-tropical home in the South."

WILLIAM MORTON PAYNE.

55. AN ARCHITECTURAL POEM.

"In this masterly design we have what every competent judge will recognize as a completely successful

attempt to give organic and poetical expression to the affairs of daily life in this generation. Note how cleverly the national colours are worked into the entrance archway. Then observe the novel yet chaste and lovely arabesques (Turkabesques, Mr. Sullivan calls them), which form the frieze and redeem the facade from the unpromising severity that would otherwise make it commonplace."

DANIEL H. BURNHAM.

Zeisler, Herr Professor Joseph, M. D.

Graduate in philosophy at Heidelberg, in medicine at Vienna, in music at Berlin, in art at Chicago. Now bacteriologist in chief to Mrs. Honore Palmer, queen of the North Side, and to Miss Jane Addams, queen of the West Side. [N. B.—The South Side is an Ochlocracy and has no queen.]

56. A CARTOON BACTERIOLOGIQUE.

A BACILLUS PICTORIS.

This little beast shows at a glance its true nature. Unlike many other bacteria, it requires years for its full development. Among the chief symptoms which it causes are color blindness and astigmatism. The poor victim loses all sense of perspective or of anatomical truth. Now at last we have an explanation for such manifestations of art as the impressionist school, notably that of Glasgow.

B BACILLUS POETICUS.

This parasite is responsible for one of the most virulent diseases of the social body, which has been called in Germany "Dichteritis," or might be termed "Mania scribatoris." Pure cultures of it can be found among the followers of what is known as the realistic school, viz.: Zola, Ibsen, Maeterlinck, Chatfield-Taylor and others.

C BACILLUS MUSICALIS.

This is only a representative of a large class of sinister micro-organisms. There is hardly a household in which

the species, *B. pianensis*, is not found. It is specially destructive to the eardrums of innocent neighbors. The other variety, *B. chordatus* or *violinensis*, is less frequent, but equally pernicious. The *B. mandolinatus* is chiefly found in nooks and corners at social affairs, during the summer in boating and other excursions. A specially virulent form is the *B. musicalis programmatu*s. It is found in composers of the type of R. Strauss and F. Root.

D BACILLUS ALDERMANICUS.

This pernicious parasite has been long felt in American politics before being discovered. It causes the disease known as "Aldermania," of which the majority of the City Council appears seized.

E BACILLUS GOLFOPHILUS—S. WHEATONENSIS.

This club-shaped bacillus has developed in our literature only within the last few years, but has caused one of the most infectious and catching diseases, Golfomania. This disease is found in its most acute form at Wheaton, wherefrom the name of the parasite. Even doctors are not immune against it, viz., Fiske.

"The crude disciples of the elder art have depicted death scenes galore, Rembrandt even progressed so far as to picture a group of surgeons watching an anatomist at work. But it has remained for the Herr Professor Zeisler to put the capstone to the arch of beauty by finding a theme for pictorial art in the bacteria that pre-occupy us as the ether pre-occupies space. Here is the veritable Ultima Thule of Art ; here local color and the idealizing of the scientific are alike pushed to the farthest verge—far be it from me to say, quite pushed off into the limbo of unideality. This is a proud day for the medical profession of Chicago, for to-day and forever Taft and Zeisler shall walk arm and arm down the corridors of time."

EMILIUS C. DUDLEY.

French, William M. R.

Born in Concord, N. H., 1833. Pupil of Bougereau.

90. PORTRAIT OF ALLEN B. POND, DRAWN FROM THE BUST BY LORADO TAFT.

"A musical dream."

JOSEPH ADAMS.

Peirce, James Harvey

Non-resident member of the C. L. C. by patent-right; now of Reikiavik. Head-Scald to His Majesty, Christian of Denmark.

92. PORTRAIT OF I. K. BOY'S SON.

"Worthy of any old master."

ABRAM M. PENCE.

McCormick, Alexander Agnew

Studied at the Philadelphia Post-office and the Wanamaker Academy of Advertising and Fine Art. First-class Medal for his \$3.00 Sunsets. Honorable Mention for deportment at the Marquette Supscription Dances.

100. ST. GEORGE AND THE DRAGGING.

"Thus does history repeat itself. Here at Ft. Sheridan, on the shores of the inland sea, we find the old legend of St. George re-enacted."

EDWARD G. MASON.

"This picture is a dandy. It shows that true art is, in its last analysis, quite independent of composition, drawing and color. For though this work has none of these elements, it is abnormally beautiful."

W. M. R. FRENCH.

101. SLASON THOMPSON, A PORTRAIT.

"This explains itself and also the degradation of the press."

JOHN J. SCHOBINGER.

Long, James H.

Educated at home and shows it.

102. PORTRAIT OF JOHN G. SHORTALL.

"A home product which does not need protection."

GEORGE E. ADAMS.

Gookin, Frederick William

Formerly of Tokio ; said to have descended from Fuji-san, the central figure in Japanese art.

103. JAPANESE IDYL.

"It was to be expected that Mr. Gookin would show his usual clever brush work and his high mediocrity of idea ; we were prepared for unity and simplicity and exquisite color. But this! We never expected this of Gookin!"

WILLIAM T. BELFIELD.

Young, Kimball

Bachelor of Arts. Sometime fellow of the Kirkland School.

104. GENERAL LEAKE AT STONE RIVER.

"This striking work is characterized by great vigor of execution, and shows the free, dashing style of Mr. Young at its best. It is, however, plainly one of his earlier productions and lacks the suave pencil of his later years. Why Gen. Leake was never hung before we do not know ; but he well deserves it."

WALTER M. HOWLAND.

Root, Frederic W.

Studied at South Kensington (one and one-half miles from Pullman.) Pupil of Allegro Alla Zingara, of Adagio Molto, and of the original Allegretto. Diploma of Honor for "Danse a la Scherzo" and "Downfall of King Cole."

110. RESOURCES OF MUSICAL EXPRESSION.

"This picture is exceedingly attractive to me because of its faithfulness in the rendering of values; I have found this quality very rare in the artists whom I have met during this recent period of depression. And, especially worthy of note, this picture keeps up the interest on long acquaintance—a very sure test of high excellence."

ELBRIDGE G. KEITH.

111. THE REAL AMERICAN MUSIC.

(A BASE CONUNDRUM.)

"Why is this the real American music? Because it's hard to beat."

WILLIAM R. HARPER.

"Why is this drum like the Hydra? Because the more you knock it on the head the worse you are off."

LOUIS J. BLOCK.

"Why is the drum like the Chicago Literary Club? Because it has a great head."

HERBERT F. PERKINS.

"Well, why did Root paint such a measly picture anyhow? He didn't. 'Twas George Holt."

F. W. GOOKIN.

Ingolf K. Boyesen.

Graduate of the School of Jonah. Pupil of Zorn.

112. DISCOVERY OF AMERICA BY THE VIKINGS.

"A gold medal should be awarded Ingolf K. Boyesen for this magnificent canvas, in which he has, in such a masterly way, represented his Viking ancestors discovering Rhode Island—the smallest State in the Union—"yeahs and yeahs and yeahs" before the dastardly Spaniards were able to discover such a large place as South America. What archæological accuracy! What faith-

fulness in detail! Note the triumphant attitude of the proud man in the prow (supposed to be one Ingolf) and the majestic demeanor of the stern man in the stern (supposed to be one Boyesen) and the absent look of the man below deck (supposed to be one K)! What sublimity of conception! What superbity of execution! This is the real art-icle; there are absolutely no flies on this picture.

HENRY W. BLODGETT.

McCormick, Cyrus Harvester

Studied in the Blue Island Academy of Design. Pupil of Oates and Millet. Prix de Chicago for "The Reaper's Dream," 1890. Gold Medal for "Haystack a la Monet," 1893. Honorable Mention for "The Old Mill," 1897.

120. GOLD PRODUCERS IN THE KLONDIKE.

"Conspicuous for breadth of treatment and for faithful preservation of values. Exceptionally successful in rendering distance so that it shall lend enchantment to the view. Picture marred, if we may so put it, by too great self-consciousness, recalling the saying that 'one who travels always sees that which he brings with him from home.'"

ARTHUR D. WHEELER.



The following works were rejected by the Vigilance Committee :

"SHEM AND JAPHHETH" . . .	HENRY M. BACON
"THE MAN IN THE MALLE- ABLE IRON MASK" . . .	EDWARD P. BAILEY
"MY PARTNER"	HENRY M. BATES
"POST MORTEM"	NATHAN S. DAVIS, JR.
"SYMPHONY IN GANGRENE".	HENRY B. FAVILL
"LANDSCAPE WITH COAL" .	JAMES W. ELLSWORTH
"SPOILING THE CHILD" . .	JOHN C. GRANT
"A JOKE"	FRANKLIN H. HEAD
"BRINGING HOME THE BRIDE"	BLEWETT LEE
"A CRACKER"	FRANK O. LOWDEN
"PLATE O' FROGS" (KOAKS).	PAUL SHOREY
"LOT"	DUNLAP SMITH
"BUST OF A. B. POND" . .	LORADO TAFT

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